

Francisco Larrea

6 Micro-Piezas (6)

Orquesta Clásica

rep.arg. c.d.l.p.

Allegro ♩ = 140

8^{va}-----
mp

Piccolo

8^{va}-----
mp

Flautas

mp

Oboes

mp

Clarinetes en Sib

mp

Fagotes

mf

Trompa en Fa

mp 5

Trompetas en Sib

Timbales

p

mf

Platillos

Tambor militar

Allegro ♩ = 140

Violín I

8^{va}-----
tr
mf

Violín II

Viola

Violonchelo

Contrabajo

mp

[illegible]

11

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

f

mf

mp

f

mp

p

tr

8va

mf

16

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mp* *f* *mp* *mf*

mp

tr *tr~* *tr* *tr* *tr*

21

Fl. *f* *mp* 8^{va}

Ob. *f* *mp* *tr*

Cl. Sib *f* *mp*

Fag. *mp*

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc. *(tr)* *tr*

Cb.

27

Fl. (8): *mp*

Ob. (tr) *mp*

Cl. Sib *mp*

Fag. *mp*

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II *mf* *f* 6 6

Vla.

Vc. *mp*

Cb.

Detailed description: This page of a musical score covers measures 27 through 30. The woodwind section includes Flute (8), Oboe (trills), Clarinet in Sib, and Bassoon, all marked *mp*. The string section consists of Violin I, Violin II (with *mf* and *f* dynamics and sixteenth-note patterns), Viola, Violoncello (marked *mp*), and Contrabass. Percussion includes Timpani (Fa), Trumpet in Sib, Tom-tom, Plate, and Military Tambourine. The score is written in 4/4 time with a key signature of one sharp (F#).

This musical score page contains measures 31 through 34 of a symphony. The instrumentation includes woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), strings (Violins I and II, Viola, Violoncello, Contrabass), and percussion (Timpani, Snare Drum, Military Tambourine). The score is written in a key with one sharp (F#) and a common time signature (C). Measure 31 begins with a rehearsal mark. The woodwinds and strings play a melodic line, while the percussion instruments provide a rhythmic accompaniment. The score includes various musical notations such as notes, rests, trills, and dynamic markings (mp, mf, p). The woodwinds and strings play a melodic line, while the percussion instruments provide a rhythmic accompaniment. The score includes various musical notations such as notes, rests, trills, and dynamic markings (mp, mf, p).

[illegible]

39

Fl. *mp* *mf* *p* *mf*

Ob.

Cl. Sib

Fag.

Tmpa. Fa *mp*

Tpt. Sib *mp*

Timb. *p*

Plat.

Tamb. mil.

Vln. I *f*

Vln. II

Vla.

Vc. *mf*

Cb.

43

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *p*

6

47

Fl. *p* *f* *mf*

Ob.

Cl. Sib

Fag.

Tmpa. Fa *p* *f* *mf*

Tpt. Sib *mf*

Timb. *p*

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc. *p* *f* *p* *f* *mf*

Cb. *p* *f* *p* *f* *mf*

51

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *p*

6

p

55

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

mf

f

f

p

f

mp

mp

f

63

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

[illegible]

77

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mf

pp

p

mf

ff

mf

85

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf arco

3 3 3 3 3 3

5

92

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

pp

ff

pizz.

[illegible]

[illegible]

114

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 114-120 features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet in Sib, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) are active, with the woodwinds and strings playing a melodic line. The percussion section (Tympani, Snare, Cymbals, Triangle, Tom-tom, Gong, and Snare) provides a rhythmic accompaniment. The score is written in a key signature of one flat and a 4/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score is for measures 114-120, with measure numbers 114, 115, 116, 117, 118, 119, and 120 indicated at the top of each measure.

[illegible]

128

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

p

mf

ff

mf arco

136

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

3 3 3 3 3 3 3

5

143

Fl.

Ob.

Cl. Sib

Fag.

Tmpa. Fa

Tpt. Sib

Timb.

Plat.

Tamb. mil.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

pp

ff

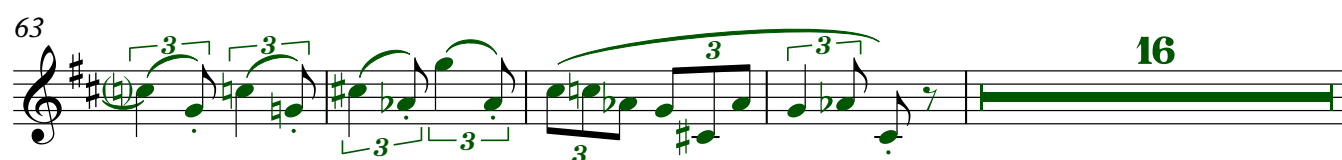
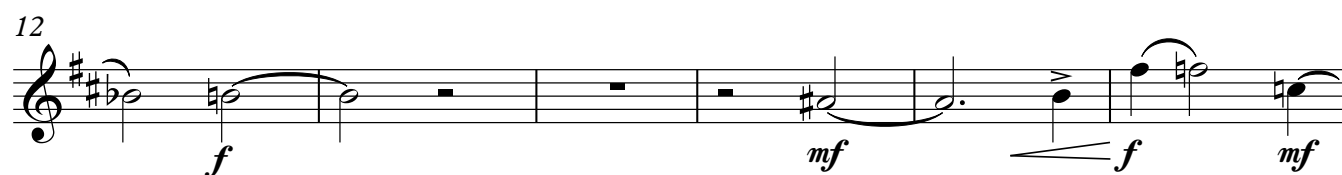
pizz.

[illegible]

[illegible]

Clarinetes en Sib

Allegro ♩ = 140



83 **14**

mf

101

mf *ff*

107 *mf* 3 3 3 3 3

114 **11** *mf*

131 **14** *mf*

151 rit. .

157

Contrabajo

Allegro ♩ = 140

4

[illegible]

10

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of six measures, each containing a quarter rest followed by a dotted quarter note. The notes are G2, F2, E2, D2, C2, and B1, representing the descending sequence of the melody.

16

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of six measures, each containing a quarter note followed by a quarter rest, then an eighth note, and finally a dotted quarter note. The notes are G2, F2, E2, D2, C2, and B1, respectively, creating a descending scale.

22

22

8

mf *p*

mp *mf* *p*

34

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a half note G2, followed by a quarter note F2, and then a quarter note E2. The next measure contains a half note D2, followed by a quarter note C2, and then a quarter note B1. The final measure contains a half note A1, followed by a quarter note G1, and then a quarter note F1. The melody is written in treble clef, starting with a half note G4, followed by a quarter note F4, and then a quarter note E4. The next measure contains a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure contains a half note A3, followed by a quarter note G3, and then a quarter note F3. The melody is written in treble clef, starting with a half note G4, followed by a quarter note F4, and then a quarter note E4. The next measure contains a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure contains a half note A3, followed by a quarter note G3, and then a quarter note F3.

39

39

The musical score for the 39th measure is written on a single staff in bass clef with a key signature of one flat (B-flat). The measure is divided into two parts by a double bar line. The first part consists of four eighth notes, each with an accent (>) above it, moving from B-flat4 to A3, G3, and F3. The second part begins with another four eighth notes with accents, moving from E3, D3, C3, and B-flat2, followed by a whole rest. Above the staff, the number '2' is written, indicating a second ending or a specific fingering. The measure concludes with two eighth notes with accents (B-flat2 and A2) followed by a quarter rest.

45

45

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a whole rest, followed by a quarter rest, then a quarter note G2 with a flat and an accent. This is followed by a quarter rest, then a quarter note G2 with a flat and an accent. The next measure contains a quarter note F2, a quarter note E2, and a quarter note D2, all beamed together. The following measure contains a quarter note D2, a quarter note C2, and a quarter note B1, all beamed together. The next measure contains a quarter note B1, a quarter note A1, and a quarter note G1, all beamed together. This is followed by a double bar line. The next measure contains a whole note G1. The final measure contains a quarter rest, then a quarter note G1, and then a quarter rest. The dynamics *p*, *f*, *p*, *f*, and *mf* are written below the staff, corresponding to the measures. A slur is placed over the first five measures, and another slur is placed over the last two measures.

50

[illegible]

54

54

4

54

65

65

23

95



105



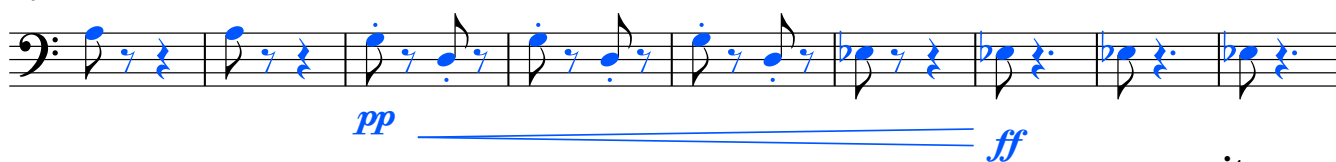
115



133



142



151

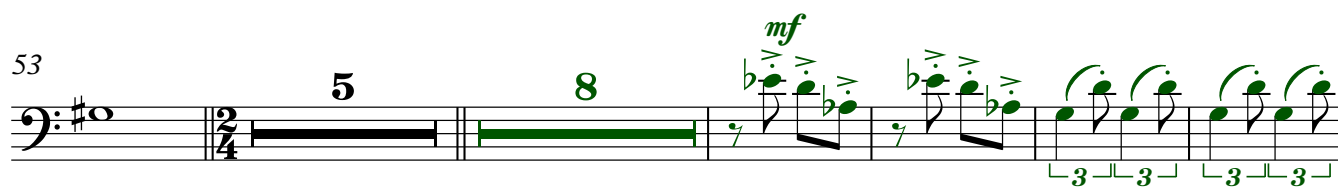
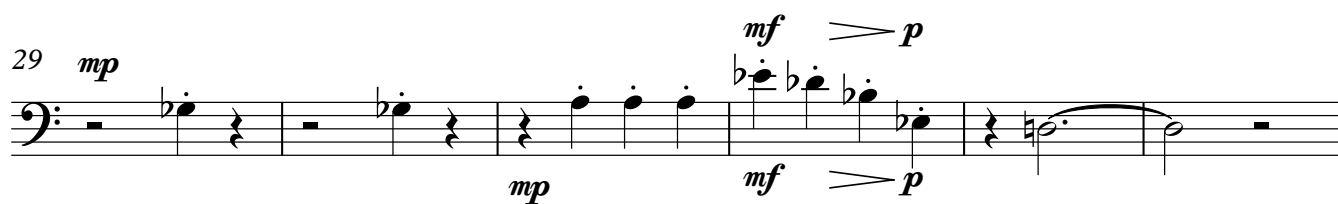
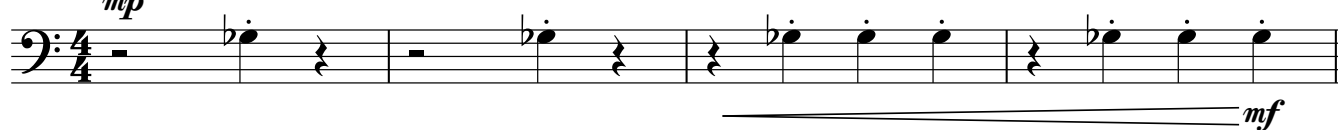


157



Fagotes

mp Allegro ♩ = 140



The first staff of music is written in bass clef with a key signature of one flat (B-flat). The melody consists of eighth notes, grouped by slurs. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the staff.

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of one flat (B-flat). It begins with a double bar line, followed by a blue bar line and a measure containing a blue '9' above the staff. The music then continues with a series of eighth and sixteenth notes, including triplets indicated by blue brackets and the number '3'. The piece concludes with a final double bar line.

[illegible]

14

mf

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of the following notes: G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). This pattern is repeated three times. The fourth measure contains G2 (quarter), F2 (quarter), E2 (quarter), and a quarter rest. The fifth measure contains a half rest and a quarter rest. The sixth measure contains G2 (quarter), F2 (quarter), and a quarter rest.

[illegible]

Flautas

Allegro ♩ = 140

8^{va}

mf

5 *mp* 8 *mf* *mp* 5 *mf*

17 *f* *mf* *mp* 5 *f* *mp* *mf* *f*

23 8^{va} *mp*

29 (8) *mp* 4

38 *mp* *mf* *mp* 6 *mf* *p* *mf*

43 *mp* 6 *mf* *p*

47 *p* *f* *mf*

51 2 2

153

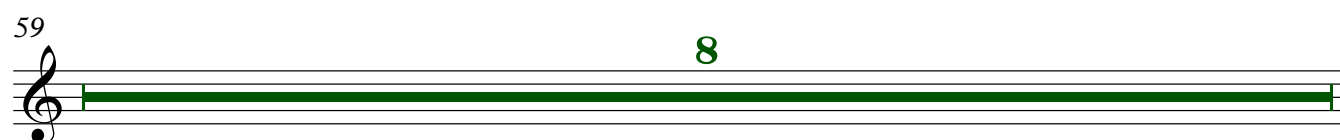
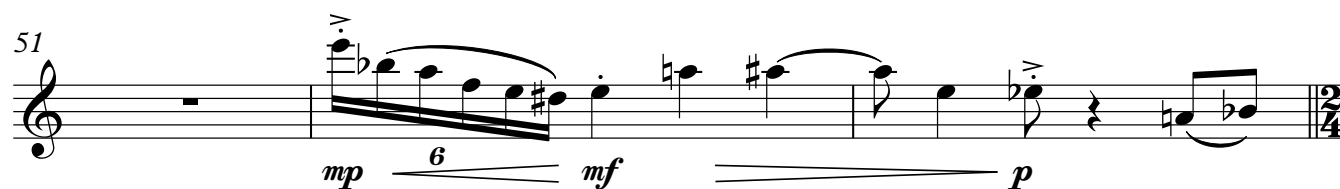
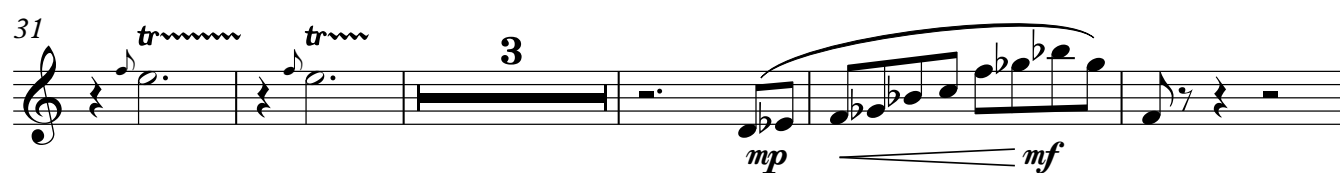
rit.

ff

mp

Oboes

mp Allegro ♩ = 140



Oboes

67 **11**

mf *mp*

85 *mp*

mp

93 **8**

mf *ff*

107 **9**

mf

122 **11**

mp *mp*

141 **3**

mf

151 **rit.**

mf *ff* *ff*

157

mf

Piccolo

8^{va}
mp Allegro ♩ = 140

5 17 *mp* *mf*

(8)

26 *mp*

(8)

32 8 *mf*

45 4 *mf* 2

54 2 *p* *f*

59 28 10 3 3

103 49 7 rit. *mf* *ff*

Platillos

Allegro ♩ = 140

4/4 **4** **9**

p

17

23 **31** 2/4 **5**

59 **23** **23**

mp *p*

107 **24** **23**

mp *p*

156 **rit.** *ff*

Tambor militar

Allegro ♩ = 140

4

17

23

31

2

p

f

59

19

pp

24

107

20

pp

132

24

2

rit.

4

The musical score for 'Tambor militar' is presented across five staves. The first staff begins with a 4/4 time signature and an 'Allegro' tempo marking with a metronome indication of 140 beats per minute. It features a 4-measure rest followed by a 17-measure rest, then a series of eighth notes. The second staff starts at measure 23 with a 31-measure rest, followed by a 2/4 time signature change and a series of eighth notes, with dynamics ranging from piano (p) to forte (f). The third staff begins at measure 59 with a 19-measure rest in green, followed by five eighth notes marked 'pp' (pianissimo) in green, and then a 24-measure rest in green. The fourth staff starts at measure 107 with a 20-measure rest in blue, followed by five eighth notes marked 'pp' (pianissimo) in blue. The fifth staff begins at measure 132 with a 24-measure rest in blue, followed by a 2-measure rest in blue, then a series of eighth notes under a 'rit.' (ritardando) marking, and finally a 4-measure rest in blue.

Timbales

Allegro ♩ = 140

First staff: Bass clef, 4/4 time. Measures 1-4: Quarter notes with rests (piano, *p*). Measures 5-8: Eighth notes (mezzo-forte, *mf*).

5

[illegible]

11

11

Musical notation for Example 6-10, Part 1. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of quarter notes G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁, followed by a half note rest. There are dynamic markings *mf* and *mp*. A fermata is placed over the final measure.

22

22 **16**

p

43

43

4

p

50

The bass line is written on a single staff with a bass clef. It consists of four measures. The first three measures each contain a half rest followed by a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure contains a half rest. The piece ends with a double bar line and a 2/4 time signature.

54

54 **5** **38**

mp *mp*

100

The bass line of the song is written on a single staff with a bass clef. It consists of seven measures, each containing a dotted quarter note followed by an eighth rest, and then a beamed eighth-note triplet. The notes are G2, A2, and B2. The first measure has a green '7' above the staff, and each subsequent measure has a green '7' above the staff.

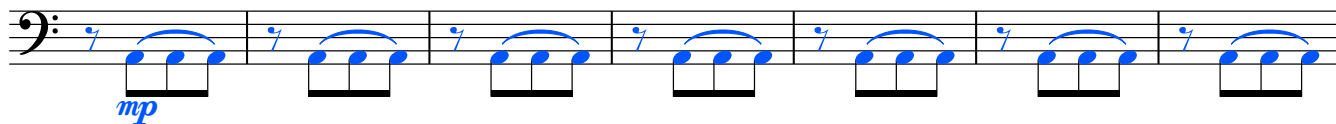
107

107 39

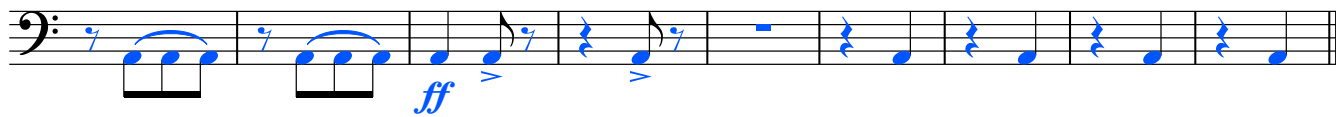


mp

147



154

rit. - - - - -

Trompa en Fa

Allegro $\text{♩} = 140$
4

9
14
19
23
39
45
50
54
59

32

2

91 Trompa en Fa

3

103

33

144

3

155

rit.

ff

Trompetas en Sib

Allegro ♩ = 140

4

mp

f *-mp*

10 *f* *mp* *mf* *f* **4**

18 *mp*

23 **14** *mp* *mp*

41 **2**

47 *mf*

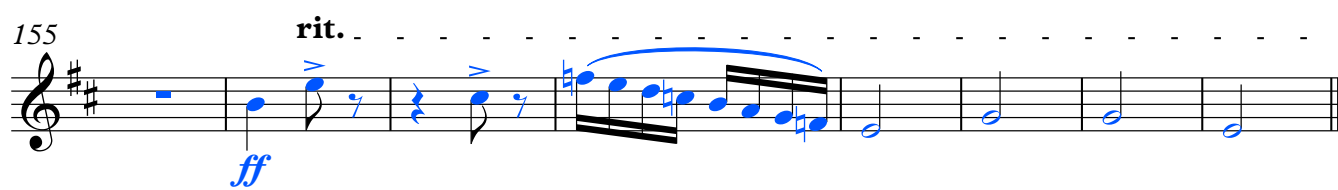
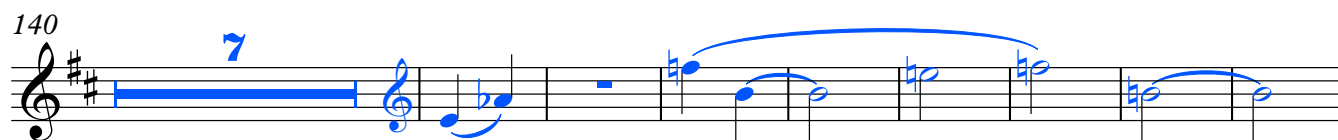
50

54 *f* *f* *f* *f*

59 **25** *mp*

90 **9**

Trompetas en Sib



Viola

Allegro ♩ = 140

19

Example 10 is a musical score in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, with a trill (tr) and tremolo (trm) marking under the G4. This is followed by a 3-measure rest, then a 5-measure rest, and finally a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4.

31

Example 10: Musical notation for the first part of the exercise. The notation is in 3/8 time and features a melodic line with dynamic markings mp , mf , and p .

36

36

2

2

43

43 

49

53

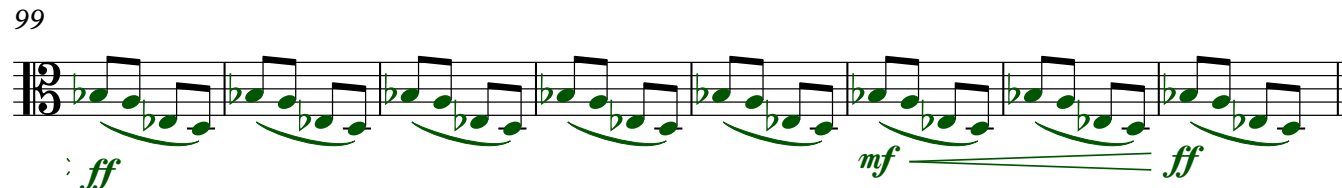
79

83

91



99



107



132



140



148



155



Violín I

Allegro ♩ = 140

4

mf

8va *trmn*

7

8va *trmn*

16 (tr) **7** **5**

p

mp

31

2

f

36

41

45

2

50

54 **5** **13** *arco* *mf* **3** **3** **3** **3**

76 **3** **3** **3** **3** *mf* *ff*

84 *mf* **3** **3** **3** **3** **3** **3** **2**

93

100

107

126

136

145

153

pp *ff*

mf *ff*

arco

14

mf *ff* *mf*

2

pp

fff.

ff

Violín II

Allegro ♩ = 140

4 2 7

mf

17 (tr) 5 4 *mf* 6 *f*

29 6 *mp* 6 *mf* *p*

33 *mp* 2

39

44

49

53 5 13 *pizz.* *mf*

74 7

86 arco *mf* 4 5

95

pp *ff* *mf*

105 *pizz.* *ff*

113

120 *mf*

128 *arco* *mf* 7 5 2 2

144 *pp* *ff* 5 3

153 *rit.* *ff*

Violonchelo

Allegro ♩ = 140

4 6 6

tr mf

20 tr mp mf

30 3 mf

35 mp mf mp

39 mf

44 p f p f

49 mf

54 f p f

59

67 mf 5 3 ff V.S.

75 *mf*

84

92 *pp* *ff*

100 *mf* *ff*

107

115 *mf* 5

123 *ff* *mf* pizz.

132

140 *pp*

148

155 *ff* rit. arco

Detailed description of the musical score: The score is for a Violonchelo (Cello) and consists of 155 measures. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into two color-coded sections: measures 75-100 are in green ink, and measures 107-155 are in blue ink. Measure 75 starts with a triplet of eighth notes and a *mf* dynamic. Measures 84-91 continue with similar rhythmic patterns. Measure 92 introduces a *pp* (pianissimo) dynamic, which then transitions to *ff* (fortissimo) by measure 100. Measures 107-114 continue with the *ff* dynamic. Measure 115 features a quintuplet (marked '5') and a *mf* dynamic. Measure 123 includes a *ff* dynamic, a triplet, and a *mf* dynamic, followed by a *pizz.* (pizzicato) marking. Measures 132-139 continue with the *ff* dynamic. Measure 140 introduces a *pp* dynamic. Measures 148-154 continue with the *pp* dynamic. Measure 155 begins with a *ff* dynamic, followed by a *rit.* (ritardando) and *arco* (arco) marking, indicating the end of the piece.